



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## PICTURE EXHIBITIONS AND SALES.

AT Avery's galleries special exhibitions of the works of individual artists have succeeded one another all winter. A number of broadly painted landscapes, a good interior with figure reading and an open-air figure subject, a fisherman poling his boat through shallow water, formed the showing of that vigorous and excellent painter, Mr. Picknell, which was followed by coast scenes and other views from California and the New England States by Mr. S. Coleman. The most important was a large view, "Tacoma, Early Morning on Puget Sound." There were some very fine pastels, all of California or Colorado scenery. Mr. Charles H. Davis's paintings, all full of exquisite feeling for nature in her quiet moods, succeeded these from March 1st to 15th. An apple-orchard under snow, "Winter;" "Back of the Village," with a stream and bare trees screening the houses; "At Sunset," with orange light on the white-washed walls of a cottage, and "Willows in Summer," were particularly good.

AT Reichard's there have also been several special exhibitions, of which we need mention but two, Mr. Winslow Homer's, and, in combination, Mr. E. A. Abbey's pen drawings and Mr. Alfred Parsons's monochrome paintings, all made for reproduction as magazine illustrations. Mr. Parsons's works we admire exceedingly in Harper's Magazine; Mr. Abbey's we like best out of it. His lines are often gray and reproduce broken, and his drawings altogether, we think, are reduced too much to retain all the beauty of the originals. The Winslow Homer water-colors were all of fish, fishing and hunting in the Adirondacks, and were marked by those bold effects of color, extreme breadth and facility of treatment and that science of abstraction on which this artist has based his powerful style. His boat-load of dogs, spotted brown and white against the dull foliage on the near bank; his trout leaping out of a dark pool, stirring the pink lily-pads; his deer swimming across a lake through the reflected glories of the autumn woods on its banks were splendid bits of realism. When the writer last was at the Reichard rooms, only three of Mr. Homer's water-colors remained of thirty odd; so it would seem that this admirable painter is actually becoming popular. His work used to be regarded as "caviare to the general." His prices are certainly extremely moderate, and the purely American character of his subjects no doubt helped their sale. His high pitch of color is rather startling at times; but it is evident that, realizing the fact well known to painters, that color sketches from nature look most brilliant in the open air, he forces the note so that he may lose none of their effect when he gets them to the studio.

THE exhibition at Wunderlich's of Mr. Seymour-Haden's remarkable collection of etchings and drawings has reached its second part, which includes the choicest proofs of Whistler's etchings and several pencil and water-color studies made for them. Notable among these is the water-color of "The Kitchen," with an old woman busy in a deep recess lit by a large vine-draped window, while her pots and pans occupy the foreground. The exhibition affords a comprehensive view of Whistler's work as an etcher, including early "Wharf" and "Limehouse" proofs, his figure-pieces and portraits, and the best of the "Venice" subjects. Mr. Haden's own works had previously been shown; and the works of Jacquemart, Meryon and other masters of the needle are to follow. Some public-spirited lover of the arts should secure the collection in its entirety for the Metropolitan Museum.

AT Keppel's there is a charming collection of the etchings and drawings of Maxime Lalanne. He was, admittedly, the most graceful painter-etcher of his day, and for his peculiar qualities of refinement in feeling and purity of line he has certainly not been surpassed since his death. We might go further and say that this versatile and elegant Frenchman was without a peer in the presentation of landscape in black and white—certainly in charcoal he has had no equal; he created, it may be said, the art of landscape drawing in that medium. With the recollection of the audacious cleverness of the wonderful Felix Buhot, whose etched works were exhibited at Keppel's a few months ago, it is especially interesting to note the sobriety of line and scholarly reticence of this exquisite draughtsman.

THE Detmold collection of paintings and bronzes sold at the Fifth Avenue Art Galleries, February 27th and

28th, included some good specimens of the old Dutch and Flemish schools and many copies after more celebrated painters. Among the more notable of the original paintings were two family groups by Theodore de Keyser, the first of which—a remarkable picture—fell to Mr. W. M. Chase for only \$240, and the other for \$230 to Mr. Lanthier, who bought about two-thirds of the things in the sale. A superb male head attributed to Flinck he got for \$65 and sold almost directly for \$300, and it was cheap at that price. Of the paintings by or attributed to Italian artists of secondary note, the "Apollo and Daphne" of Pietro da Cortona was among the best. The composition, the fluttered drapery and rough wooded background look Dutch rather than Italian. Some small landscapes by Berghem and Zuccherelli were good examples of the picturesque as these painters conceived it. Both delighted in quarries, old ruined buildings, shattered oaks, peasants and brigands. Of modern painters there were a rather good Diaz and a good early example of George Inness, "The Passing Shower." Some excellent Barye bronzes went at prices far below the market rates. Mr. Cyrus J. Lawrence paid \$105 for the Lion Crushing a Serpent, the reduction of the fine group in plaster presented to the Metropolitan Museum by the French Government. This bronze usually sells for from \$475 to \$600. A notable copy of the Lioness and Crocodile, presented to Jules Janin by Barye himself, who, doubtless, retouched the bronze, fell to Mr. Thomas B. Clarke for only \$205. The same gentleman got the Walking Tiger and the Walking Lion for \$140 apiece, less than a third of the usual price. Mr. Henry Graves got the Centaur and Lapithæ group for \$250. The price has been from \$1000 to \$1400.

A COLLECTION formed by Dr. G. H. Wynkoop followed this, and contained some fine examples of Michel, a landscape painter whose really great merits are beginning to be perceived by collectors. He is greatest in broad distant views of rolling country and stormy sky. A small example of another man whose work seems to be coming into vogue, Richet, shows a rough clearing, with a stream and figures, somewhat in the manner of Diaz, but nearer to nature, and full of a personal feeling which, in our opinion, should place him in a higher rank. Courbet's "Mountain Stream" might give a needed lesson to some of our painters of similar subjects. Two fine landscapes by Cazin, a large but not good Rico, and a splendid Ziem, in which the brown tree, the white building, the crimson palanquin and the blue sky, which we all know so well, harmonize in a wonderful way, were among the most remarkable of the paintings in the exhibition. American art was not unrepresented. Ridgway Knight's "Shepherdess," and landscapes by Picknell and Murphy did not look out of place.

A GROUP of sales of the month was formed of the Walter Bowne, W. T. Evans, Bernard Stern and W. H. Shaw collections at the American Art Galleries. The prices brought were seldom large, and the buyers seem generally to have been peculiarly unintelligent. Among the more remarkable pictures of the first three sales were Decamps's "The Tempest," a rutted road full of pools, overhung by a clump of oaks shaken by the wind. There is a glimpse of distant country through the rain which the obligatory solitary traveller lowers his head to meet. A "Dutch Landscape," by Hobbema, was an important example. A grove of half-grown trees runs across the foreground. A road winds through it, and between the trunks are visible the corn-fields and low hills of the distance. Figures are dotted about—wagons and wood-cutters. A warm-toned farm-yard scene, "The Haystack," by François Millet, so much resembles his father's work as to suggest that collectors should be careful, in future, to ascertain which Millet any similar picture is by. Some excellent Corots of the artist's second manner sold fairly well, a small farm-house in a clump of "Willows" bringing \$800. The most important was "The Road to the Sea" over a brown hill sparsely wooded. The sky, with clouds breaking up, is particularly fine even for Corot. A magnificent Dupré, "The Rivulet," went for \$1700. The stream, apparently an artificial cut, comes nearly straight down the centre of the picture. On the right bank are large trees. On the left are low distant woods. The scheme of gray, green and russet which Dupré loved has seldom been better handled by him. A fine Cazin, "The Hour of Rest and Peace," a curious little Rousseau, "The Walled Farm," and Courbet's "Mountain Brook," must be men-

tioned among the landscapes. Of figure subjects there were Meissonier's "On the Look-out," a small figure in black and red leaning against the wall near a window; a gorgeous "Sultana," by Benjamin Constant; "The Bohemians," by Diaz, which brought \$2000; "La Fiametta," by Henner, the usual pale girl draped in glowing red, which sold for \$1200; early examples of Vibert, all of which brought unduly high prices; two good Spanish subjects of Worms, of which "After the Bullfight" brought \$1125; and an "Ideal Head," by Henner, remarkable in that blue drapery here replaces the customary red. There were some excellent cattle pieces which brought respectable prices; Knoedler & Co., who had sold largely to Mr. Stern, bid freely. Rosa Bonheur's "Morning of the Hunt" went back to them for \$5100. Van Marcke's "L'Etang" brought \$3750 and "L'Abreuvoir," \$1630. Mr. Evans suffered a loss of about \$3000 on the cost of his pictures. The "Schenck," which brought about \$700, cost him more than double that sum at the Wolfe sale, and he lost decidedly on his Benjamin Constant. The Shaw pictures were a pretty poor lot and brought all they were worth at \$14,811—an average of about \$175 each.

THE New York Athletic Club's fourth annual exhibition of American paintings was quite up to the high standard of the preceding ones. It is understood that none of the pictures shown had been publicly seen before. As usual, Mr. Thomas B. Clarke was an important factor in the exhibition, some of the most notable exhibits coming from his collection. "The Expulsion from Eden"—a study, presumably, for the large painting of the same subject—by that early American painter, Benjamin West, was shown, and it was interesting to compare its classical severity of treatment with the "Jonah," by Albert P. Ryder, which was chiefly remarkable for the bad taste in the attempt to represent the Almighty, seen through a rent in the heavens, directing the leviathan to swallow the prophet. Notable on the score of merit were Horatio Walker's water-colors, "A Bull" and "Pastoral," Mr. Chase's woman in black, against a bright Japanese screen, called "Weary," H. O. Walker's refined "Mother and Child," and Mr. Tryon's poetical "Moonlight."

THE sale of the late Frederick Yuengling's collection of paintings, studies, etchings, sketches and proofs of engravings brought together many artists and amateurs at the Salmagundi Club one evening last month. Mr. Yuengling was one of our foremost engravers on wood—indeed the father of the new school—and his outside studio work in oils and similar media was interesting chiefly in connection with his engraved work. The proof of "The Professor," after Duveneck, originally published in *The Century*, like most of his blocks, was sold for \$25. Put up again it brought \$12.50, Mr. W. T. Evans being the buyer, and finally it was sold for \$10 to Mr. E. H. De Long, who kept it. The sale, which was well managed in the interest of the widow, realized about \$1600.

AN exhibition of works of the Society of American Wood-Engravers was had at the Grolier Club, February 20th to March 1st. But little new work was shown. Some of Mr. Cole's engravings after Italian Old Masters were among the best. These fully justify the costly enterprise of *The Century* publishers, who sent him to Europe to engrave some of the most famous masterpieces of art from the original paintings.

THE Woman's Art Club, a new organization of much promise, had its first annual exhibition in one of the rooms of the Berkeley Lyceum. The average degree of merit was helped largely by the contributions of Mrs. Rhoda Holmes Nicholls, who sent her excellent water-color, "The Scarlet Letter," which ought to have found a buyer long ago, and a portrait of Marie Bashkirtseff, in the same medium, which quite upsets one's pre-conceived idea of the young Russian painter formed from the picture in Mrs. Serrano's translation of the *Diary*; Mrs. Rosina Emmett Sherwood's pastel, "September," which won a silver medal at the late Paris Exhibition; Miss Dora Wheeler's "Penelope;" Ella Condie Lamb's "Advent Angel," which took the Dodge prize at the Academy last spring, and Miss Maria R. Dixon's "The Last Mouthful," which won the Brooklyn Art Club prize. Some excellent flower pieces were shown, and some uncommonly good portrait studies.